Introduction:

The thesis will come out as a project report, where I use my proposal as starting point.
In the thesis I will connect my work with research I have been doing on other animations while working on this project.

This will result in a research of the magic of stop motion animation, the magic of make believe, the magic of creating live combined with the report of the project.

The content can be something like this:

- Project report, what how and why.
- The function of the brain; how it creates live out of still images, how people get fooled by their brain. And why people like want to believe
- Diving into history of animation by describing early animations (techniques, development)
- Describing animations I really like (Svankmaijer, Kentridge, Quay brothers, Niles Attalah). Trying to describe why and how they are connected with my project and previous practice.
- Research the question why I do prefer the physicality above digital in my animations, what does it add to my work and working process?

It might be in a total different order or just totally weaved into one fluid story.

Working Titles:
To get and forget / In gedachte / Veranderlijk verleden / verraderlijk verleden / I don't remember I forget

For my graduation project I am planning to make a short stop-motion animation with sound. In this animation I would like to visualize how a person deals with his/her memories while walking in a space.

To do so, the protagonist will be accompanied by a Plexiglas screen. On this screen the memories and thoughts appear and functions as a window to another world; to the world of memory and thoughts.

The person can influence what is on the screen by pushing/dragging it around in the space.
By painting over the drawing or reshaping the paint he can change an unwanted memory into something nice.
Is it possible to change the unwanted memory? Or will it keep coming back, haunting the protagonist.
Maybe the memory wants to escape from the screen and has to be chased by pushing the screen around.
When there is only black paint on the screen, the memory will then only become visible with the help of the protagonist, erasing parts of the black to reveal the memory.

To experiment with different point of views of one event I could use more than one protagonist. How will his memory influence the memory of the first person? Will it enrich the memory or make it change in an unhappy way? Will there be a fight over the accuracy of their memory?

This animation will have a narrative.
To create a story I can use my own memories and that of others. There is also a possibility that I dive into the history of the space I will use. With help of people who have memories about that space and the researched history I will be able to create a layered story. It is also likely that I will combine the history of the building and my personal memories to make a fictional story.

By using a Plexiglas screen and stop-motion animation I want to try to show different times:
*The real time,
*The time of reproducing the memory
*The time in the story of the memory.

With this experiment I hope to be able to show a space, colored by a personal experience. Or show an event through different point of views.

This project is about things you want to remember, but somehow forget and things you want to forget but still remember. It also doubts the reliability of memory.
Memories are pliable and have the unsettling ability to change shape afterwards. They are not like a library archive where you can look into a document and put it back without changing it. Memories are reshaped continually by obtained experience and knowledge.

Memories are present like ghosts, ghosts of the past which are following you wherever you go. Without memory, you will have no experience to build on. Memory is something that forms you in who you are and how you react in certain situations.
Due to the fact that a memory of an event is always characterized by previous experiences, two people will never have 'the same' experience.

Our memory is dominated by 'forgetting'. The absence of forgetting will not define a better memory, but results in increasing confusion. You have to have a filter to make memories make sense and usable for the future. An affected memory is still a memory, but not anymore to what the original memory was. Therefore this is also a form of forgetting.

We write diaries to conserve events, thoughts and state of minds. We never write something down we do <u>not</u> want to remember. We don't have a forget book. Why should you write down something you want to forget?

Film and Photography are often used as metaphors in thinking about dreams and memory. We also use pictures to conserve unforgettable events, so we can use them to remember what we forget. Which often results in that we remember the picture of the event, not the event itself.

In Dutch Remembering is :
Herinneren, Her -inneren = opnieuw in gedachten brengen, uit het geheugen opdiepen.
What we remember is called a memory, but how do we call what we forget? There is no substantive for forgetting.

I am interested in the question how to show different times and stories in one image.
There are also some interesting visual difficulties. How do I show something I cannot remember? How can I show the inner conflicts?

I want to explore the connection of the screen in my project and the theories about the *'screen memory'*.
Screen memory is a memory that is there to replace a memory you do not want to have.
But how do I know which of the memories are reliable? Which are the screen memories? Suppressing Memory, False Memory, unconscious insincerity.
But suppressed doesn't mean disappeared.

This project will be an attempt to portrait how memory is something
we always carry with us and how a space can reveal its memories.
It may show the unreliable nature of memories and how they change
when getting older, having more experience. Or it will show how
different people remember the same event very differently.

In order to free my mind and keep the thinking rolling, I use a Wiki
page to write down the process and the things that inspire me.
On this page you can find everything and more about this project.
To see my main page follow this link:

http://pzwart3.wdka.hro.nl/wiki/User:Loes_van_Dorp

Relationship to previous practice

On a daily basis I am struggling how to visualize "what is in my head and mind" with the help of drawings, animations and written text.
This way I try to understand the world inside and around me.

Following are descriptions of three of my previous projects which are relevant to my graduation project.

´Theekeningen (wehavemetthedaylightbefore)´ (2009)

http://vimeo.com/11226783

This is a music video of the band `Space siren´ with the song
`wehavemetthedaylightbefore´. In this video I used the structure of
the music as base for the Story.

The title ´Theekeningen´ reveals already the process you will see in
this video. In Dutch *thee* means tea, *tekeningen* means drawings.
Combining these two you have ´*theekeningen*´ aka ´tea drawings´,
drawings made from tea stains.
You see the process of the tea-drawing from stain till puppet
animation.
* The making of the stain with a tea-bag
  (Photo animation of real action)
* The stain evolving into a drawing of two creatures
  (time lapse animation)
* The creatures coming to live on paper and try to escape from it.
  (Drawn animation)
* Dripping into a 3D space where they reform themselves into 3D
  puppets.
  (Stop-Motion puppet animation)

A girl is involved in this story from the beginning. She made the
stains and held the piece of paper were the creatures escaped from.
Both the girl as the creatures are first scared of each other but
overcome their fear and become friends. While walking away they turn
around to stimulate other tea-drawings to escape from their paper
and join them.

The idea to make this animation started with the invitation of the
director of the scaled museum hall 'ruim1op10' (scaled 1:10) in
Gouda. He asked me to make something for his miniature museum.
My love for miniature worlds woke up in me again and I started to
search for a way to use this space properly. For a long time I had
played with the idea of making big, life-size sculptures out of my
could experiment with this without having to make the big sized
sculptures.
This was also my change to try out puppet animation, drawn animation
and how to use different techniques to make one fluid story.
To make the scale more clear, I planned to let them interact with
scaled pictures of me. That is where the end of the story was
written. I only had to think of a beginning. Where did these
creatures come from, how were they born? By showing the real story
of the birth of these creatures I let people be part of the
imagination process when making the tea drawings.

'Observation animation' (2011)

http://vimeo.com/21588328

When I was traveling everyday to school, I started a travel diary. During these trips I noticed that the travelling by train gave me a good opportunity to observe the fellow travelers. During traveling people are very on their own and not really noticing the world around them. As if they do not want to be there, they all escape to someplace else; In their heads, in books, or asleep. Maybe because it is not a place they want to be; but have to be, to get to the place where they want to be. They are in between destinations, which makes them passive.

I used this diary for this animation project to experiment with animation and spoken text. Using this diary forced me to work with more realistic images and allowed me to play with how the animation can enrich the spoken words and vice versa.

The observations I used for this project are about small things in the train; the shoes off a girl, drinking out of a bottle, a small girl eating a banana. Combined with observation out of the window and the thoughts of the observer ('It is hot').

A voiceover is telling the observations while the charcoal drawings support the story.
The transitions of the subjects/scenes are either a hard cut or more often by transforming the one object into the other. A sheep turns into a bottle, a swan into a streetlight. The charcoal drawings are evolving/metamorphosing into other subjects.
The voice you hear is very gentle, almost whispering which gives it a very intimate atmosphere. The vulnerability of the medium charcoal adds to this.

The reason I choose for drawings is that I wanted to challenge myself by getting really involved into drawing.
The vulnerable medium charcoal fits the concept of thoughts and observations.

Describing the other movie I made Which led to the Portrait of an empty house.
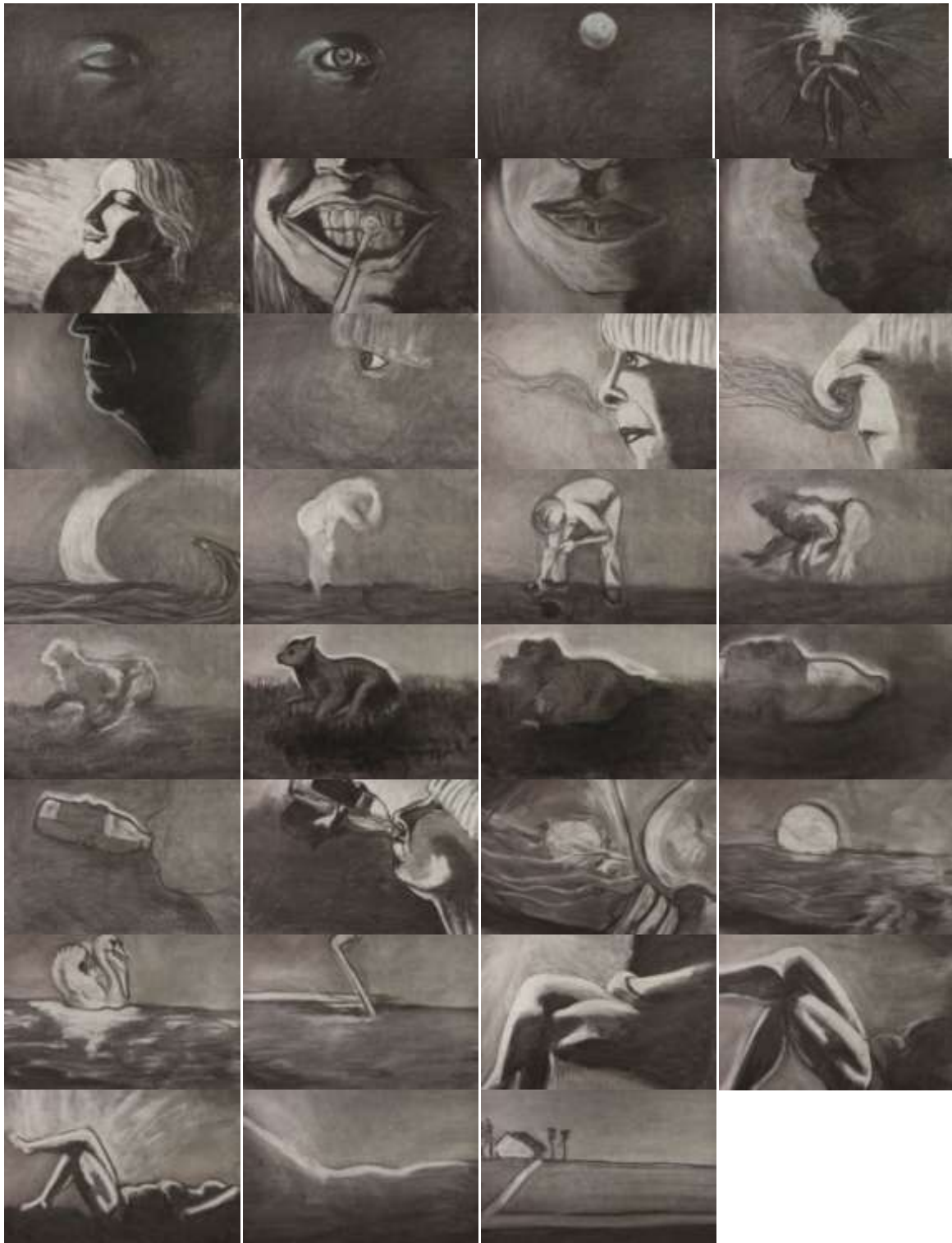
Describing the other movie I made Which led to the Portrait of an empty house.

'Portrait of an empty house' (2011)

http://vimeo.com/ 25672828

This is a stop-motion animation which takes place in an old almost empty house. The space is given an extra layer by using a Plexiglas screen (+/- 140x200 cm) to put a drawn animation upon using oil paint. It is a 40 second stop-motion animation without sound.
You see a girl pushing the Plexiglas screen around in the space, while memories appear on the screen. She is only actively involved with the drawing in the beginning. In the rest of the story she is passively pushing the frame around.

In search for a space to use to experiment with animation, I realized that the house of my grandfather was not in use anymore and was for sale. I went there to get inspired, and collected my own memory and that of my aunt about that house. I made a storyboard out of these memories.

The software of Dragon stop-motion made it possible for me to have live view of the camera. This way I saw the camera's image on a computer screen and was therefore able to draw on the Plexiglas in the right position for the camera's point of view. I also used the onion-skinning tool, which allowed me to use the picture of the first frame as reference of the second one.

In this project I experimented with showing different times and different worlds in one image. I wanted to show how memories can change a space.

Due to the fact that I was the director, animator, protagonist, camera man at the same time in this project, it was hard for me to stick to the story board. It was very difficult for me to focus on the whole story.

Relevant histories

Books/comics

**Marten Toonder,**
          O.B. Bommel 'Tom Poes en Het vergeetboekje'(1976)
          The theme of this comic is the Magic of forgetting.
          This book inspired Charlie Kaufman for the film
**'Eternal Sunshine of the Spotless Mind'(2004).**
          The message is the same.

Artists

**Robbie Cornelissen** makes drawings about 'The capacious *memory'*.
          His drawings are a journey through his memory and mind.
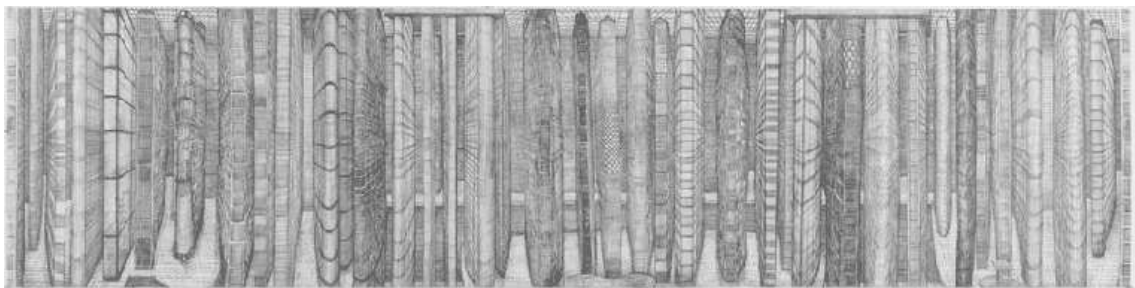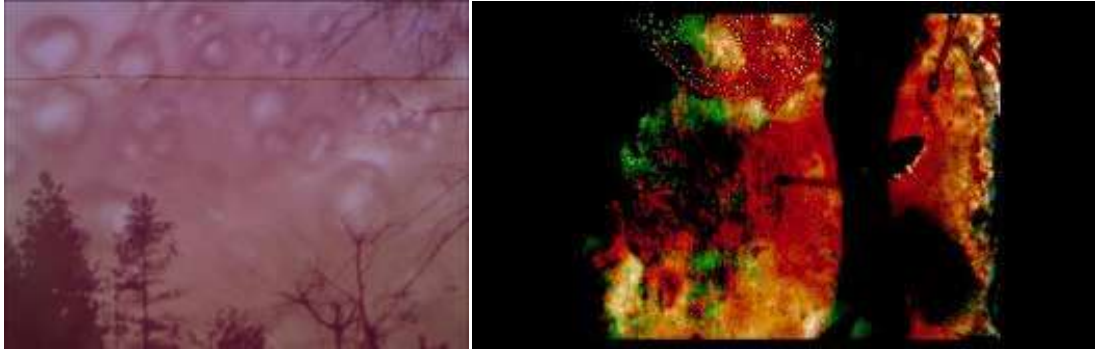

          Zonder titel 1   Zonder titel 2 detail

          Water Breathing, 36"x82", Acrylic on canvas

Stan Brakhage, 'Dog Star Man' (1962-1964)

Memories never come in one clean story, they are like a dream.

His theories about the different visions we have is very
interesting to consider during developing my project.


Hotel Modern

Stan Brakhage, 'Dog Star Man' (1962-1964)

Animators/animations

What do they have in common?

#	Caroline Leaf
#	Alexander Petrov
#	William Kentridge
#	Piotr Dumala
#	BluBlu 'BIG BANG BIG BOOM'
#	Niles Atallah
#	Rhett & Link Commercial Kings 'T-shirt war'
#	Music video ' Her Morning Elegance / Oren Lavie '
#	'La Linea'
#	Léonard Cohen 'Plato'
#	Jan Svankmajer

All mentioned animators, and probably more, are good to look at for
the way they animate and how some of them use real spaces combined
with animation.
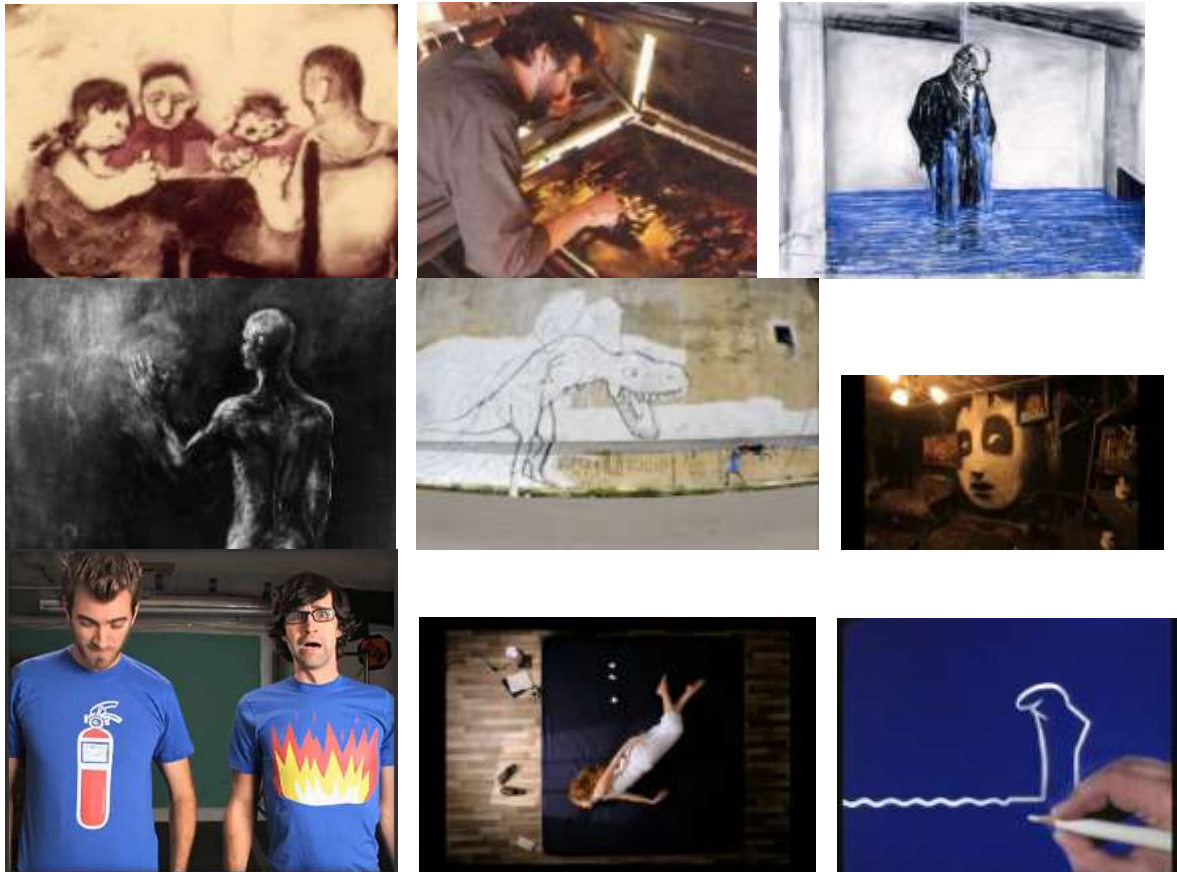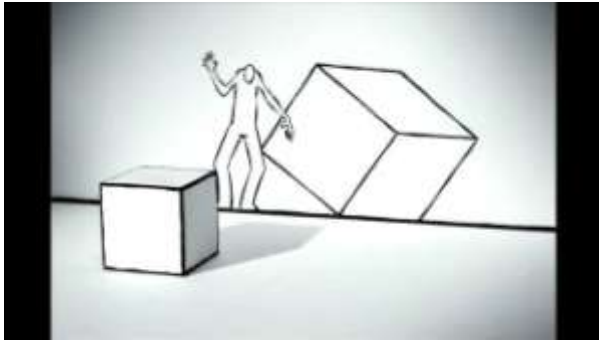
Films
Annotiations of films I watched.

Bibliography.

Books

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        'Tom Poes en het vergeetboekje'
        NRC dayly comic (1976)
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        2010
        'Het vergeetboek'
        Groningen
        Druk Hooiberg Haasbeek

-       Oliver Sacks
        1985
        'The Man Who Mistook His Wife for a Hat'
        Thouchstone Books

-       Joke J. Hermsen
        2009
        'Stil de Tijd'
        Amsterdam
        Uitgeverij De Arbeiderspers

-       Phil Mollon
        2000
        'Freud and False Memory Syndrome'
        New York
        Totem Books

-       Mark Mieras
        2010
        'Ben ik dat?'
        Nieuw Amsterdam

-       Agnes de Wit
        1997
        'Wat er zoal komt kijken bij het zien'
        Koingklijke Academie van Beeldende Kunsen

-       Ken A. Priebe
        'The Art of Stop-Motion Animation'
        2007
        Thomson Course Technology PTR